MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

No. 45 TOLEDO, OHIO December 1923

EASTER SUNDAY GARI MELCHERS

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

A GARI MELCHERS INSTALLED

TRUE and Clear was the motto which Gari Melchers inscribed above the door of his studio at Egmond, Holland, early in his career. Ever since—a matter of forty years—he has sought to express truth and clarity in his art and we might add that his success in so doing has raised his name to the very pinnacle of fame in art circles abroad and in his own country as well, for Melchers is an American, despite the fact that due to his long residence in Europe he had reached a position of eminence there before he was known more than casually in this country.

Born in Detroit, at an early age he was sent abroad by his parents to study art in Dusseldorf, whose popularity had not yet begun to wane. It is said that his father thought that this quiet town would offer less distraction than would Paris. Melchers had studied in Dusseldorf for but two or three years, however, when he felt the call of the French capital and taking up his residence there he studied under Lefebvre and Boulanger. Even in his student days in Paris his work created something of a sensation and when he had learned the lessons which the French ateliers had to teach he set up his studio and his home at Egmond and there he painted for a long time, making however, frequent excursions to other places. For the last few years he has been living in America and doing much of his work in Virginia.

Sound draftsmanship was the foundation of Dusseldorf training and upon this basis Melchers has built a sane, sensible and brilliant style, adding to it a keen observation and thoro understanding of light and color. His work is vigorous and versatile. It is said that he finds his recreation in his art; that when he is wearied of painting figures he turns to landscape. In the field of portraiture his achievements are of the highest order and his murals have been ranked by distinguished critics as among the finest frescoes in America. Mr. Melchers' list of medals and awards reads like a directory of the principal American and European exhibitions and in addition, orders have been conferred upon him by several foreign nations. His works hang in the galleries of the chief European capitals and the museums of the leading American cities and his murals adorn the Library of Congress at Washington, the Public Library at Detroit, and the new Missouri State Capitol.

Thru the generosity of Florence Scott Libbey, there now hangs in the Maurice A. Scott Gallery of the Toledo Museum, Melchers' painting, Easter Sunday. During his long residence in Holland, Melchers came to know and understand his Dutch neighbors. He was painting them constantly in scenes of toil and rest, recreation and pious devotion. The painting which Mrs. Libbey has presented to the Museum represents the Dutch peasantry at their religious exercises. Within an unadorned chapel they sit, the high grey wall a contrasting background to the colorful bonnets and blouses of the women, each bedecked in her finest in honor of the Resurrection. Each face is a portrait study in itself and tho the interest centers in the figures in the lower portion of the picture, the expanse of wall above is relieved by the stained glass windows and the splashes of light cast from across the church. This canvas was painted in 1911, in the old village church at Egmond, which is said to have been the first church built in that country by the Protestants.

Not long after this picture was finished the church was remodeled considerably, the position of the pulpit being changed, brass chandeliers substituted for the old hanging lamps, the yellow paint removed from the old benches and the quaint chairs replaced by others of a more modern design.

The painting is one of the most characteristic of Melchers' works, both in subject and technique, for tho as has been mentioned above, his portraits and his murals are most masterly, he will probably always be best known for his splendid records and interpretations of the Dutch peasantry. He himself says of this picture, "It remains in my mind the most finished—I mean in every way rounded off—picture that I have done in late years."

Blake-More Godwin

THE KNIGHT, DEATH AND THE DEVIL — ALBRECHT DURER

Gift of Mr. and Mrs. Winthrop H. Perry

DURER ENGRAVING PRESENTED

IN the late 1400's and the early part of the sixteenth century, the people north of the Alps opened their minds to the evidences of nature and began to think about themselves and their relation to the world as a whole, attempting all the while to discard old superstitions, beliefs and prejudices.

The increase of books made possible by the invention of movable type about 1452 gave impetus to the progress of education. There was, however, one serious drawback and that was the general illiteracy among the masses. For a while therefore, the picture rather than the printed word was the chief medium for instructing the people. So the engraver found a special place, for illustrations of the stories of the Bible were in great demand. These pictures were used not only as substitutes for books, but in the books themselves and one Albrecht Durer of Nuremberg, was not the least of those who found a means of livlihood in wood and copper engraving.

Born in 1471, at Nuremberg, which was even then known for its excellent craft workers, Durer was early apprenticed to a goldsmith. A little later he determined to become a painter and with the consent of his father went into the workshop of Michael Wolgemuth, who taught that art. Judging from his known paintings which have withstood the ravages of more than four centuries, we must concur in the opinion of his contemporaries that he was the greatest genius north of Italy and the equal of many in that country. While there are few paintings by Durer in this country, his art is well known thru his engravings and etchings, the Toledo Museum numbering among its possessions five wood engravings, six engravings on metal and one etching on iron.

In accord with the spirit of the period, allegorical figures and portrayals of incidents with a moral were popular. These picture lessons did much to educate those who were in search of the truth, and helped them to understand the teachings of the great leaders, Martin Luther and Erasmus. Durer was one of those swept along by the waves of the Reformation and in his mind there was a constant struggle of old ideas against the new. His engravings reflect his thoughts and it is perhaps no more difficult for us to understand the meaning of them than it was for him to make them clear to himself.

The Knight, Death and the Devil is one of those which caused wide discussion, beginning almost immediately after it was published in 1513. One of the most interesting opinions is that of Moritz Thausing, possibly the greatest of Durer's biographers. He suggests that it is one of a series planned to portray the Four Temperaments, the only others completed in the series being the Melancholia and St. Jerome in his Study. To the Knight is assigned the Sanguine temper, and those who uphold this view call attention to the letter S before the date which they claim stands for Sanguinicus. All this may or may not be so, but the Knight certainly seems to embody the spirit of that age, when the courageous rode on with the vision of the future before them, abandoning the ancient pictures of Death, the Devil and his place of abode. The smile on the face of the Knight is convincing of his Sanguine spirit,—more than that, it may signify perfect faith in his quest.

His countenance is serene as in the rich armor of the trooper he rides thru a devastated wood, where rugged rocks, tempest-twisted boughs and uprooted stumps give a feeling of gloom. Grim Death on horseback and a grotesque representation of the Devil are at the side of the Knight. A flood of light on the slope of the hill toward which he is moving relieves the sombreness of the scene and seems to indicate that he will soon emerge triumphant from the desolate spot.

Durer's unexcelled draftsmanship is evidenced in this work which abounds in charming details. The delicate tracery of the trees and foliage, the differentiating of texture in the hair of the dog, the mane and body of the horses and the shining coat of mail of the horseman, add to the beauty of the print, which is one of the treasures of the Toledo Museum's print collection. It came as the gift of Mr. and Mrs. Winthrop H. Perry, of Southport, Connecticut, and completes the set of Durer's three most famous prints, all now represented in the Print Gallery of the Museum. This particular impression of The Knight is an exceptionally beautiful one, the plate wiped rather dry, giving a delightful silvery quality, but in no way destroying the contrast of light and shadow.

After Durer's death, with the ever changing trend of thought in Europe, his works lost some of their popularity. He was the prophet of a future age in art. One writer, in 1828, says of him:

"He was an intermediary between the Middle Ages and our modern times . . . his work has today, three centuries after his death, more influence upon our own thought and art than it had upon that of his contemporaries."

Since the preceding paragraph was written, almost another century has passed, and Durer is more than ever recognized the greatest master Germany has ever produced and in the field of graphic art, unsurpassed the world over.

Nell L. Jaffe

COMING EXHIBITIONS

JANUARY

Paintings by Douglas Parshall. Drawings, etchings, and original copper plates by Charles Meryon, owned by the Toledo Museum.

A CHILDREN'S MUSIC HOUR GROUP

OUR GROWING EDUCATIONAL WORK

Singing and the story of the orchestra delight hundreds of children who come to the Museum Music hour each Saturday at 1:30. The group shown above is typical of the many that attend the various juvenile activities, which have grown to unexpected proportions.

The art and manual training departments of Scott, Waite and Libbey High Schools, and Woodward Technical High School send nine hundred students every Tuesday morning for three lectures which are given on the appreciation of design and color. The lecture, by Elizabeth Jane Merrill, is supplemented with examples of glass, textiles, pottery, sculpture, architecture, painting, etc., from the Museum's collections, using the objects themselves, or lantern slide reproductions.

Students from the history departments of the high schools fill the hemicycle for the Thursday afternoon art lecture, which is repeated at four o'clock in order that it may be heard by students from the Museum School of Design and the general public.

Over two hundred students from the eighth grades of the public schools come with their teachers every Wednesday and Friday afternoon for illustrated talks on the Museum's masterpieces of painting, the children later visiting the galleries, sketching and taking notes.

Another interesting contact with the children of the public schools is the Saturday morning class. From the fifth, sixth, seventh and eighth grades of a number of schools, one pupil is sent to represent his class, taking notes and later giving a report to the class which he represents. Museum material is used and the subjects chosen are the "Way of the Book," the "Story of Pottery," "Engravings of Albrecht Durer," and "Paintings in the Museum."

With the present space and staff it seems impossible that so much work of high standard can be carried on, but by utilizing both to the limit of efficiency, the Museum is able, for the present at least, to meet the requirements for art education of the youth of Toledo.

MUSEUM NEWS

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 45 DECEMBER 1923

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

WHY?

Rev. R. Lincoln Long in an address before the League of City Mothers, some months since, among other things said, "I sometimes think that there is not a church in Toledo which does as much good as the Art Museum. It is the one place I know of in the city where the child is more welcome that the adult."

Let us at once grant the supremacy of our churches in beneficently ministering to the first great need of the human mind—But What Next?

Man labors that he and his family may first of all be furnished with food, shelter and clothing—But What Next?

Man obligates himself for the maintenance of schools wherein his children are taught to exercise their faculties—But What Next?

What then, is there outstanding in our evolution that is pleasing to our Creator?

What then is the ultimate purpose for which we labor in the field and in the town?

What then is the end to which we develop and discipline our minds?

The religions that have ignored beauty have vanished in the mists of the ages.

The trappings of those who labored for food, are dust with the ashes of the laborers.

The lively tongues that had nothing to record, have faded from the minds of men.

Nothing has mattered, nothing has endured other than man's creations in music, literature, science and art.

Without these we are one with the beasts of the field.

These then, are our treasures and our heritages.

This then, is why DUES are DUE.

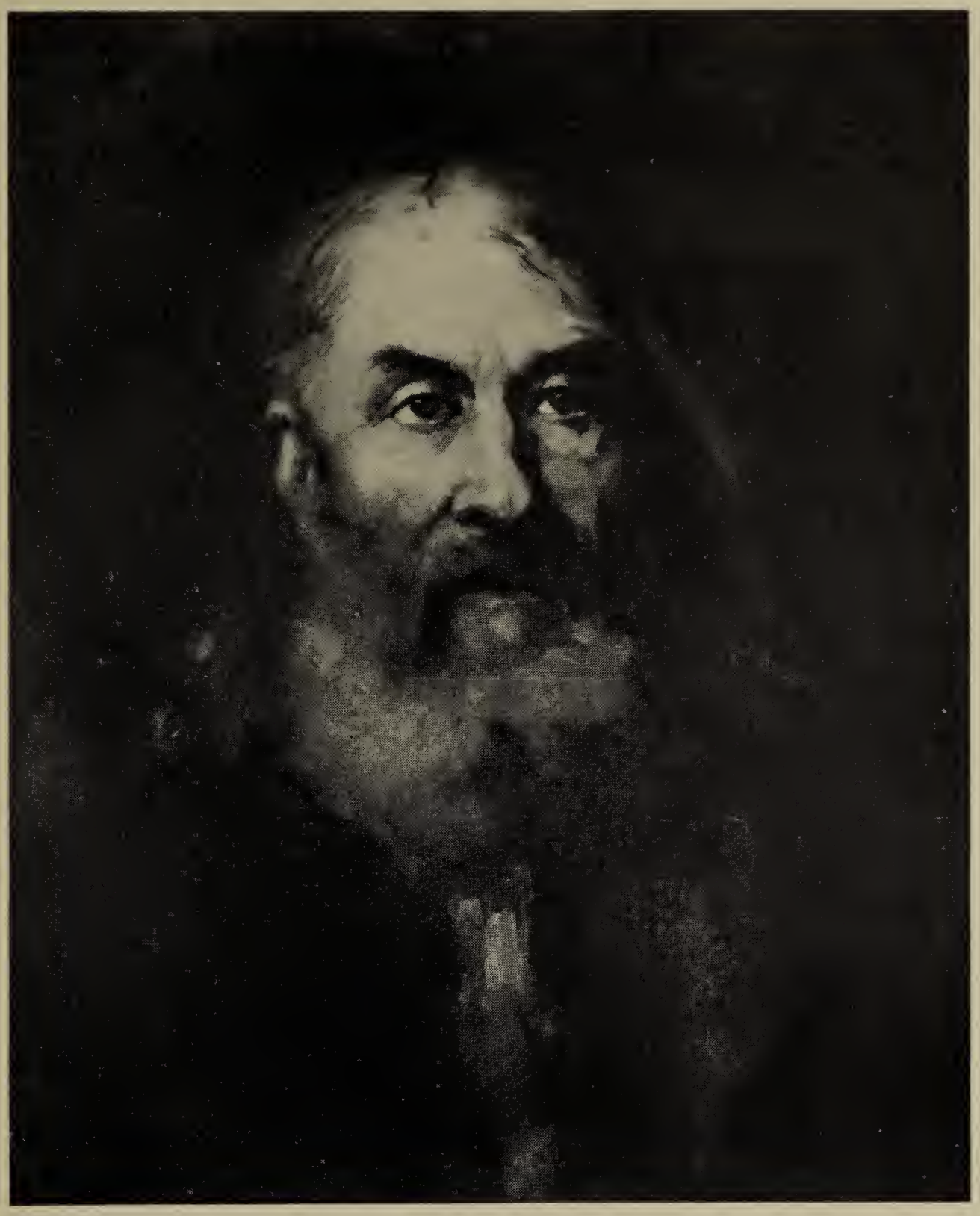
SEND IN YOUR DOLLAR

During the past month we sent out return postals to members asking for dollar subscriptions for the purpose of purchasing for the Museum the Shakespeare Second Folio of 1632, one of the world's great literary treasures. The response was gratifying but there is still a small balance yet to be raised. Those who overlooked the matter and who now care to help, can do so by sending a dollar to the Director. Some members failed to sign their return postals and in such cases we have no way of ascertaining who those subscribers may be. Therefore if you have subscribed and have received no letter of acknowledgment you may send your dollar just the same.

RETURN THE CARD

The Monday evening lectures and recitals which are arranged primarily for our members, have grown steadily in interest and popularity. The year's program was published in the last issue of the News. However, from time to time changes must be made in the printed schedule. Our limited funds prevent sending even post card notices of these lectures to all our members each week, yet we should like to keep those who are particularly interested in any general subject informed of the lectures relating to it.

We have classified our lectures under general headings which are printed on a return post card which is enclosed in this issue of the News. If members will check those which appeal to them, add their name and address and mail, we will notify them of the forthcoming lectures, concerts, or recitals, on the previously published list, of which they desire to be reminded.



HEAD OF AN OLD MAN — FRANK DUVENECK

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

A FINE DUVENECK

JOHN SINGER SARGENT once remarked "After all's said, Frank Duveneck is the greatest talent of the brush of this generation." Certainly he was a master of the technique of his art and thru his teaching one of the strongest influences on the trend of contemporary painting.

Born in 1848, in Covington, Kentucky, he began the professional pursuit of art at the age of eighteen, when a church decorator came to Cincinnati and engaged him as an assistant. Thus he learned much of the preparation and mixing of colors for mural painting, just as did all the Italians of the Renaissance period. When he was ready for more advanced training there was no alternative to going abroad, for it was being done in those days. For years Americans with aspirations toward a career in art had been going to Paris to study. As early as 1861, however, David Neal had forsaken that city for Munich, and so when Duveneck went abroad in 1870, it was to the latter city, he being one of the first few Americans to go there. Entering the Royal

Academy, he had worked there but two years when he had painted his even now most famous picture, the Whistling Boy, as well as the masterly portrait of Professor Loeffts.

In 1875, he exhibited five paintings at the Boston Art Club, creating such a sensation that he was hailed as a master, and the founder of a new movement in American art. This indeed he was, for he was the first artist of his time to delight in the virtuosity of his art apart from the subject of representation. Altho he was urged to come to Boston, and promised many commissions, he soon returned to Munich, where he was one of the great leaders of the school, and a most important factor in shaping its style. He was very popular with the students, and when a few years later he went to Florence, nearly half of his pupils followed him to the Italian city, where they were known as Duveneck's Boys.

Duveneck's interest almost from the beginning of his career seemed to be centered more in the development of others than of himself, and the greater portion of his life was spent in teaching rather than in personal work. Among his early pupils were John W. Alexander, F. P. Vinton, J. R. DeCamp, Julian Story, John H. Twachtman, Oliver D. Grover and Julius Rolshoven, who have long since made their names important in the annals of American art. Among the younger men, his pupils are innumerable, and on them all he impressed the fundamental principles of sane and sound art.

Yet, immersed as he always was with teaching, he found time, especially in his early years, to paint many pictures which will live. One of these, the Head of an Old Man, Florence Scott Libbey has recently installed among the other masterpieces in the Maurice A. Scott Gallery of the Toledo Museum. Old men were a favorite subject for portraiture with him, and this one is among his finest. It was painted in 1883, at Florence, and it shows his mastery of modeling and brush work, as well as his love and respect for the old masters, who were so largely his teachers. It is reminiscent of Rembrandt and of Hals in its style and rich, warm tonality. It has that free, dashing technical facility which characterizes his art and which gives life and vitality to the splendid draughtsmanship and construction of his heads and figures.

Late in life Duveneck decorated a chapel in the Cathedral at Covington, Kentucky, in memory of his mother, adding to his laurels high rank as a mural painter.

The most signal honor which came to him was bestowed at the Panama-Pacific Exposition at San Francisco. A special gallery had been set apart for the exhibition of his paintings, sculpture, and etchings, most of which were loaned by the principal museums of the country. The foreign members of the art jury were so impressed by this showing of his work that they recommended that a special Grand Medal of Honor be created and bestowed upon him. In this suggestion they were later joined by the American members, and so he received the highest award there bestowed.

Mrs. Libbey's generosity has made it possible for Toledo to enjoy a masterpiece by this artist who holds such an important place in American painting.

Blake-More Godwin

AN ARY SCHEFFER PRESENTED

IN the seventeenth century, in the land which we now call Holland, art soared to unexpected heights, culminating in the work of Hals, Rembrandt, their contemporaries and immediate successors. Developing along certain lines, they achieved in every type of painting—landscape, marine, interior, portrait, historical, genre, and animal—results of such exceptional merit that the century following was in art one of such base and feeble imitation and poverty of output that even the names of its painters are hardly known.

After the soil had lain fallow thruout these hundred years, it recovered the fertility which seemed to have been exhausted by the unprecedented fruition of the earlier growth and began once more to send up, timidly at first, tender shoots, which, carefully nurtured were to grow into the strong maturity of modern Dutch art.

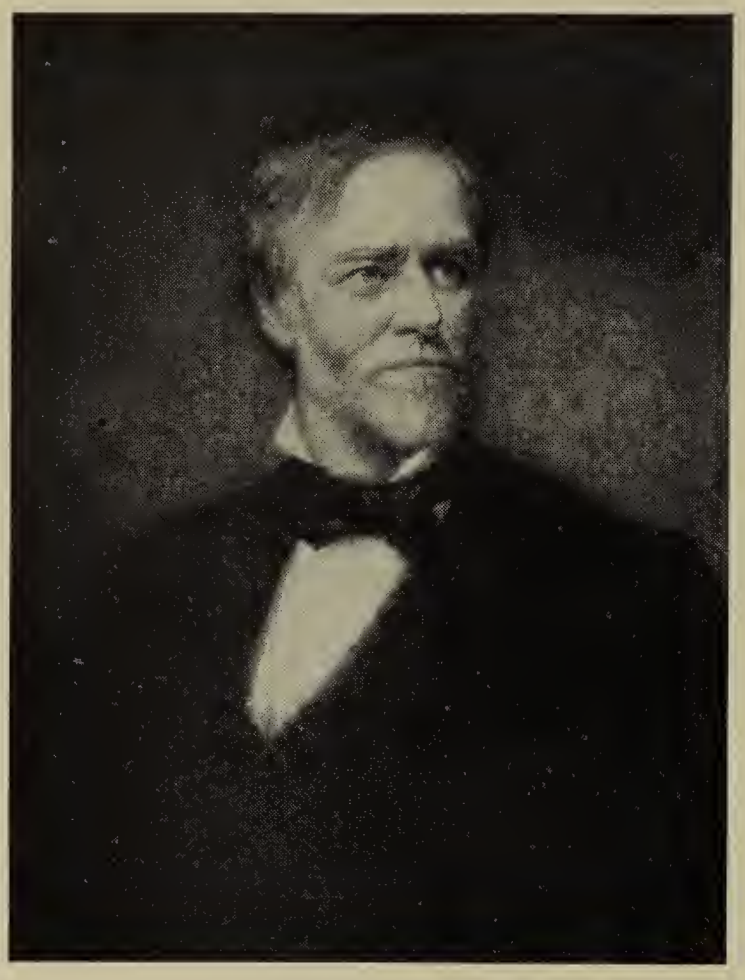
Among the products of the early years of the last century was Ary Scheffer, son and grandson of painters. He was born at Dordrecht in 1795, and received his earliest training in painting at the hands of his father; but upon his death, the mother took both Ary, then but fifteen, and his brother Henri to Paris, where they might receive a better

MAGDALEN AT THE CROSS ARY SCHEFFER

Gift of Arthur J. Secor

education than in their native town. Before their departure the young boy had exhibited in Amsterdam a portrait that had won high praise. And yet he was in Paris for twenty years before he received recognition. This is not strange, for the capital of France was also that of the world of art, and Ingres, Delacroix and Gericault were well established there, and they with many other Frenchmen of the day, were producing works of such high quality that it was with great difficulty that any stranger could divert even a small portion of the popular attention to his own paintings.

Scheffer was undaunted, however, and at length, by the exhibition of his Gretchen at the Spinning Wheel he broke down all barriers, and made for himself a name and place in the Parisian art world. This picture was universally admired and praised; it was said



SHERMAN DANIEL HUNTINGTON
Gift of Edward Drummond Libbey

that no one had interpreted Goethe's Gretchen as had he; and Heinrich Heine in writing of the Salon of 1831 devoted a whole chapter to this picture.

Henceforth the artist was held in high regard, and there grew up what might almost be regarded as a Scheffer cult, especially among the women, who fell into ecstasies over his sensitive and emotional nature. His studio became a place much frequented on the occasions when it was opened. They tell that on Sunday mornings visitors would enter as into a church, an organ was played, voices were hushed in admiration, and meanwhile the painter was out riding his horse.

Scheffer is classed with the Classical Romanticists, and tho he did some excellent portraits, his works are chiefly of a sentimental or religious nature. Among the last is the Magdalen at the Cross which Mr. Arthur J. Secor has recently presented to the Toledo Museum. Of the Magdalen we may say, just as Heine said of the Gretchen "She has more mind than face. It is a painted soul." For this was the goal which Scheffer sought—the expression of the deeper emotions of the human mind and heart. So we seek in his work not brilliant passages in clever technique, but deep feeling; and this we find in his painting which Mr. Secor has selected for the Toledo Museum. The picture has been in America some fifty years, and has been considered one of the finest examples in this country of the work of a master so few of whose productions have found their way across the Atlantic.

Living and working as Scheffer did at the very beginning of the century which in his country produced in its later years Mauve, the Maris brothers, Weissenbruch and Israels, who are already so well represented in the Secor Gallery, he stands as a precursor of these more recent masters; and the Magdalen at the Cross is an important chapter in the story of the art of the Netherlands, as it will some day be completely told in the collections of the Toledo Museum.

Blake-More Godwin

A PORTRAIT OF SHERMAN

WHEN Daniel Huntington was born, in 1816, Benjamin West, the father of American painting, was still living and working vigorously at his easel. On the completion of his course in Hamilton College, Huntington went to New York and entered the art department of New York University which had been founded by S. F. B. Morse, who was an artist as well as the inventor of the telegraph. This, the first art department in any American university, was of short life, but it has recently been revived under the auspicious leadership of Professor Fiske Kimball.

After a few years in New York, Huntington went to Italy for further study, and then returned to America, where he tried his hand, and always with considerable success, at every branch of painting. But his principal work eventually became, in accordance with the spirit of the times, portraiture of the eminent personages of the day.

Of these portraits, that of General William Tecumseh Sherman, recently presented to the Toledo Museum by President Edward Drummond Libbey, is one of the finest. Altho the artist was most prolific, his technique is not hurried, but is careful and conscientious, founded on solid construction, accurate and faithful drawing. The period in which it was executed—just after the Civil War, was one rich in the production of portraits, most of them of little artistic importance; and thus

it is most gratifying to have for the Scott Gallery not only a portrait of a great American by one of the most important painters of the period, but at the same time a picture of true esthetic worth.

Huntington indeed was one of the foremost artists of his time. He was highly honored by his patrons; his portraits were the best that the country could show; he was long the president of the National Academy of Design; and many other honors were freely and justly conferred upon him. His portrait of Sherman is a distinct and appropriate addition to the Scott Gallery, for Huntington and his work form an important link in the development of American art; and the subject, born in Lancaster, Ohio was a principal actor in many of the stirring events of the war between the states. A graduate of West Point, he had served in Mexico, and tho he had resigned from the army, in 1860 he offered his services to the country, and appointed colonel, took part in the battles of Bull Run and Shiloh, and the operations under Grant at Vicksburg and Memphis. He succeeded Grant as commander in the west, and soon thereafter began his march to the sea. After the close of the war he remained in the army, attaining the rank of general and commander-in-chief before his retirement.

INTERESTING EARLY WOODCUT

THE Museum in its permanent collections is bringing together many important things bearing on the discovery of printing and the beginnings of illustrating and engraving.

Recently we were fortunate in acquiring the first pictorial representation of a printing press, an imprint from a woodcut made about 1512 and used by Jodocus Badeus, a printer of Paris. The crude hand press illustrated, which was fashioned from wood was doubtless but little changed in form and operation from the first press of Gutenberg set up at Mayence some sixty years previous.

While this print is most desirable as the first picture of a printing press it is also interesting as an early woodcut and as a printer's device for as such it was used by Badeus on the title pages of the books printed in his shop.

FIRST PICTURE OF A PRINTING PRESS

In the beginning printers did not attach their names to their works. The scribes, of course, had not done so and as the first printing was considered only as an imitation of the work of the scribe, the old customs were observed. As the value of the great new discovery commenced to dawn upon the consciousness of the time, the art of printing gradually assumed airs and manners of its own which have now become its traditions.

There had to be the first time for everything such as the first book to contain the date of its printing, the first time the printer's name appeared, the first title page, the first book to have its pages numbered and so on.

At first, in 1471, the leaf only was numbered —that is the two pages on one leaf bore but one number. Then slowly came initial letters, illustrations, printer's marques or devices, the preface, the index and all else with which we are now familiar, but which in the beginning had to be figured out laboriously and hesitatingly step by step. This intensely interesting story the Museum aims to tell with important early examples covering the entire field of printing, illustrating, engraving, lithography and binding, all of which form one of the most brilliant passages in the evolution of mankind.

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The Museum is open week days from 10 A. M. to 4 P. M.
On Sundays and Holidays from 1 to 5 P. M.
On Monday evenings from 7 to 10.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE